

THE CLASSICAL WEEKLY

VOL. 46, No. 9

182

FEBRUARY 16, 1953

WHOLE No. 1159

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THE PROLOGUE OF THE ECCLESIAZUSAE

The emphasis often put on the so-called conventions of the ancient Greek theatre and on the limitations which they imposed upon the work of the ancient playwright tends to obscure the fact that Greek drama has many interesting examples of departures from these conventions. Comedy, of course, may be presumed to have more freedom than tragedy, but even in comedy more attention seems to be given to establishing a standard pattern of structure and fitting everything into it than to explaining the reasons which may have prompted deviations from a recognized pattern. Thus we may expect a comedy of Aristophanes to have a general pattern of prologue, *parodos*, *agon*, and *parabasis*, since these elements occur with such marked regularity in the extant examples. Pickard-Cambridge, who notes the origin of these elements in the *kômos*-sequence, can rightly regard them as basic to the structure of Old Comedy.¹ Questions, however, about the actual occurrence and function of some of these basic elements in individual plays naturally arise and are somewhat complicated by the want of clear and adequate definition or by inconsistency in the use of terms.

Since two of these terms—namely, *prologue* and *parodos*—are significant for this discussion, it is well to illustrate the difficulty mentioned. Pickard-Cambridge, for example, comments on the fact that the term *parodos* is nowhere defined by ancient writers, so far as comedy is concerned, and that its use by modern writers varies.² And van Leeuwen appears to fall into inconsistency in his own references to the prologue of the *Ecclesiazusae*; for in his *Prolegomena ad Aristophanem*, after stating that the *praefatio* is the first part of a comedy of Aristophanes and after giving an account of its function, he remarks that the *Ecclesiazusae* has no real *praefatio*;³ yet in his edition of this comedy he notes that the *prologus* (which apparently has the same function as a *praefatio* is said to have) opens with a Euripidean monologue.⁴

For reasons such as these there are certain confusions affecting our ideas of form and of the extent to which the playwright is bound by form. On this point the remark of Pickard-Cambridge is particularly significant, when he writes of Aristophanes: "It cannot be too plainly stated that the poet is not bound by these conventional forms; he evidently stands at the end of the development

¹ *Op. cit.* 304.

² *Prolegomena ad Aristophanem* (Leiden 1908) 248 and n. 2.

³ *Aristophanis Ecclesiazusae cum prolegomenis et commentariis* (Leiden 1905), note on lines 1-18.

⁴ *Dithyramb, Tragedy and Comedy* (Oxford 1927) 292.

of the Old Comedy, and, especially in the latter part of his career, he experiments freely. . . ."⁵

Of this experimentation, the *Ecclesiazusae* appears to offer an interesting example in its prologue and in the management of the chorus and its relation to the prologue. So far as the chorus is concerned, in Aristophanes' comedies there are numerous examples of apparent novelty, though one may doubt whether the novelty in every instance is to be credited to Aristophanes. A well-known example in the *Birds* has been discussed from different points of view, but Norwood, commenting on a statement made by Athenaeus, touches on a point which is pertinent to the *Ecclesiazusae*: "This not only gives some idea of the subject: it is important as showing that the chorus consisted of individualized members. In tragedy always, in comedy almost always, the chorus is a company (of maidens or farmers and so forth) all exactly alike. But, as in the *Cities of Eupolis* and the *Birds* of Aristophanes, so here it seems that the separate choristers represented individuals who entered one by one and were announced by name."⁶ Something of the same technique is employed in introducing the chorus of the *Ecclesiazusae*. A certain number of women composing the chorus are individualized and identified as they appear either by their own name or by their husband's name. As only seven women are so singled out, it is obvious that not the whole chorus is individualized as it is in the *Birds*. Nevertheless, the impression of separate personalities is clear and may be presumed to have a purpose, such as that of contributing to comic effect.

Further evidence of Aristophanes' experimentation is to be seen in the fact that the entry of the members of the chorus takes place during the prologue rather than at the conclusion of it, as is normal. It is on this fact that van Leeuwen, commenting in his *Prolegomena* on the presence of the chorus "inde a primis versibus," seems to base his statement that this play has no real *praefatio*.⁷ It appears, however, that the blending of the prologue with the introduction of the members of the chorus has a rather different significance.

It is well to remember here that, in spite of the title of this comedy, the plot does not include an actual ecclesia-scene. Instead, a report of the ecclesia and its decisions is made after the session is over. But there is a rehearsal-scene, in which the women prepare for their *coup d'état*, and it is toward a natural and realistic situation—allowances being made for the comic element—that the experiments of the prologue are directed. At this point a comparison with the *Thesmophoriazusae* is inter-

esting both for similarities and for differences of techniques. In this play, as in the *Ecclesiazusae*, the plot involves an assembly of women, represented by the chorus, but here we have the actual assembly-scene, not a rehearsal (which would be pointless); and the group, for reasons which are clear in the plot, appears as a unit, following the proclamation of the heraldress-coryphaeus. This chorus is, therefore, a more closely knit group at the outset than the chorus of the *Ecclesiazusae*, where looseness is appropriate to the plot.

Again, in the *Thesmophoriazusae* just as in the *Ecclesiazusae*, when the leader asks who wishes to speak, two of the group in turn take the floor. Apparently these speakers are unnamed in both plays, and in both they appear to have a sort of dual function of being actors and members of a chorus. The performance, however, of the first two speakers in each of the two plays is utterly different, and the well-ordered speeches of the *Thesmophoriazusae* are in sharp contrast to the first two

THE CLASSICAL WEEKLY is published weekly from mid-November for sixteen issues, except for any weeks in which there is an academic vacation. Volume 46 contains issues dated November 10, 17; December 1, 15 (1952); January 5, 12, 26; February 2, 16; March 2, 9, 23; April 13, 20, 27; May 4 (1953).

Owner and Publisher, The Classical Association of the Atlantic States. Place of publication, Fordham University, 441 East Fordham Road, New York 58, N. Y.

General subscription price, \$3.75 per volume in the Western Hemisphere; elsewhere \$4.25. Price to members of the C. A. A. S., \$3.25. All subscriptions run by the volume. Single numbers, to subscribers, 20 cents; to others, 30 cents prepaid (otherwise 30 cents and 40 cents). If affidavit to invoice is required, 60 cents must be added to the subscription price. For residents of New York, New Jersey, Pennsylvania, Delaware, Maryland, and the District of Columbia, a subscription to THE CLASSICAL WEEKLY (or, alternatively, to the *Classical Journal*) is included in the membership fee of the C. A. A. S.; whose members may also take *Classical Outlook*, *Classical Journal*, and *Classical Bulletin* at special prices in combinations available from the Secretary-Treasurer of the C. A. A. S., Eugene W. Miller, 3328 Cathedral of Learning, University of Pittsburgh, Pittsburgh 13, Pa.

Reentered as second class matter December 14, 1950 at the post office at New York, N. Y., under the Act of March 3, 1879. Acceptance for mailing at special rate of postage provided for in the Act of February 28, 1925 authorized December 14, 1950.

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⁵ *Op. cit.* 293.

⁶ *Greek Comedy* (Boston 1932) 24. The comedy referred to is the *Connus* of Ameipsias, about which it is observed that in the chorus of "Thinkers" Protagoras was not included.

⁷ *Prolegomena* 248, n. 2.

practice efforts in the *Ecclesiazusae*, where the ineptness of the would-be speakers contributes much to the comic effect of the prologue.

But part of the comedy of the prologue is aimed at the late arrival of the women who are Praxagora's fellow-conspirators, and in this respect, as suggested by van Leeuwen,⁸ one may compare the complaint of Praxagora with that of Lysistrata. Yet one may also compare Praxagora's criticism of the other women with the grumbings of Dicaeopolis in the prologue of the *Acharnians*, as he sits alone waiting for the members of the ecclesia to appear, for it seems that the women are as tardy in coming to the rehearsal for the ecclesia as the men are in coming to the ecclesia itself. The last-minute rush for desirable seats, mentioned by Dicaeopolis, is also suggested in Praxagora's reference to the urgency of getting seats in good time, although the two statements are prompted by different reasons. Since the appearance of the chorus as a unit would be incompatible with the circumstances here indicated, Aristophanes adapts his dramatic technique to the situation he wishes to present and introduces the chorus members—one or two or three at a time—during the prologue.

The prologue, therefore, takes its shape in part accordingly, and the conversational element turns to the identification of certain women as they appear, to the presenting of excuses for tardiness, and to a review of preparations for the *coup d'état*. Praxagora's words keep the situation clear, when she says at line 58 of the prologue that the women—i. e., the chorus—have assembled and again, when at line 116, she says that "we have purposely gathered here to rehearse what we are to say there"—i. e., in the ecclesia.

Such being the structure and function of the prologue of this play, it is difficult to believe that the convention by which the speaking characters in a scene are restricted to three or four is observed here. Editors tend to recognize only Praxagora and two or at most three other speakers (unidentified by name). The other women present presumably are mute and are occupied only with such stage business as would be characteristic of comedy. But the artificiality of that technique in this instance would go far toward offsetting the naturalness of the assembling of the group. The rehearsal-scene proper, it is true, requires for its continuity, leading up to the climax in Praxagora's speech, that the two would-be speakers have a special prominence. But that the same two should have all the lines not given to Praxagora

seems too arbitrary and wooden to be convincing. Hence I am of the opinion that we must regard the scene with its preliminaries as one in which a considerable number, if not literally all, of the women are making remarks as they arrive and throughout the proceedings of the rehearsal. The lines usually assigned to the "first woman" and the "second woman" should be distributed among the group. I am tempted to suggest that at least the women who are identified as they appear should have something to say as the scene moves on. Experimentation of this sort would certainly not be beyond the range of Aristophanes.

Finally, in view of the techniques employed in the portion of this comedy thus far reviewed, I would suggest that instead of having no prologue, as stated by van Leeuwen, the *Ecclesiazusae* has no parodos. One's view of this point will depend on one's definition of the term, about which the comments of Pickard-Cambridge have been noticed earlier. If we accept Aristotle's definition, we may say that the *Ecclesiazusae* has a parodos, for he makes it the first collective statement of the chorus.¹⁰ Nothing is said about what the chorus should be doing as it makes this statement. But the term *parodos* is generally understood to indicate the entrance of the chorus into the orchestra and the entrance song sung by the chorus as it appears. As Zielinski puts it, it is the movements of the chorus from its appearance in the *eisodos* to its position in the orchestra.¹¹ In his discussion of the *Ecclesiazusae*, Zielinski makes the parodos begin with the first choral song following the prologue, as would seem normal, and end, after a long intervening scene, with the next choral song.¹² But in so doing he apparently loses sight of his definition, just mentioned, for it is as clear as it is unusual that with its first song the chorus is leaving the orchestra, not entering it nor taking any position there.¹³ And with its second song it is re-entering the orchestra. Hence I believe that the usual parodos is wanting in this comedy and that for the requirements of this particular plot the prologue has been so developed as to incorporate both the functions of a prologue and those of a parodos, with a freedom and ingenuity of treatment that result in a natural and convincing effect.

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¹⁰ *Poetics* 1452 b 19.

¹¹ *Die Gliederung der altattischen Komödie* (Leipzig 1885) 127.

¹² *Op. cit.* 157. He notes a first parodos beginning at line 285 and a second parodos beginning at line 478. Pickard-Cambridge, *op. cit.* 327-28, gives an analysis of the *Ecclesiazusae* in which the parodos is indicated as lines 285-310.

¹³ Mazon, *op. cit.* 152, notes the exit of the women during lines 285-310, but indicates (p. 153) the parodos at lines 478-503. Rogers, *op. cit.*, in his note on line 285, also notes the exit of the women and calls attention to the technical term *metastasis*.

⁸ *Op. cit.* (see above, n. 4), note on line 19.

⁹ B. B. Rogers (ed.), *The Ecclesiazusae of Aristophanes* (London 1902), in his note on line 38, comments on the entry of the chorus "either singly or in small groups." Cf. his comments on lines 41 and 52; P. Mazon, *Essai sur la composition des comédies d'Aristophane* (Paris 1904) 151-52; van Leeuwen, *Prolegomena*, 249, n. 2, where it is noted that "sine cantu fit choreutarum introitus in . . . Ecclesiazusis."

STORIES OF GRAECO-ROMAN LIFE BY NAOMI MITCHISON

It is well known to all students of letters that from earliest times the works of England's great writers of prose and verse contain many elements of classical influence. In fact, so interwoven are the literature and ideas of Greece and Rome with those of English-speaking peoples that, to remove these elements from our literature, could we do so, would not only render it immeasurably the poorer; it would make it to a great extent unintelligible. The works of Latin and Greek authors, whether in the original language or in translation, have furnished English writers of all periods with models for imitation and have inspired them with ideas and themes for their own treatment. It was not, however, until the nineteenth century that the novel of classical life made its appearance in England when, in 1834, the versatile pen of Lord Bulwer-Lytton gave the world of letters *The Last Days of Pompeii*, and Charles Kingsley a few years later produced *Hyperborea*, a stirring romance with its setting in the fifth-century conflict of Gothic barbarism and Graeco-Roman paganism with the ideals of Christianity.

The realism of modern literature has found ample scope in themes from classical history. Rudyard Kipling, with his meticulous accuracy in historical details, gave us a number of well-told tales in *Puck of Pook's Hill*, *Rewards and Fairies*, and *Limits and Renewals*. In 1928 the prize novel among the publications of Methuen, London, was a story of first-century Rome, called *S.P.Q.R.*, written by an otherwise unknown writer, Patrick Hastings. Well known also are *I, Claudius* and *Claudius the God and his Wife Messalina* by Robert Graves, and Thornton Wilder's recent work, *The Ides of March*. Still, of all the books written in English about the classics, books which try to tell again in prose fiction the stories of Greece and Rome, perhaps none have attained any great measure of continuous and general approval; and it remains to be seen whether this statement will hold true of the novels and classical stories of Naomi Mitchison.

Mrs. Mitchison, while not herself a classical scholar, has achieved something which perhaps no other prose writer in English has done to the same extent and over such a wide field, viz., she has captured living moments in the lives of the people she describes, and made them live in her terse, vivid way for the modern reader. She has caught the feeling of the characters about whom she writes, the actual mental and spiritual conditions of their life, and has succeeded to a remarkable degree in reproducing her pictures in pleasing and often picturesque prose. Her knowledge of the classics is derived from English translations and from books about the classics, chiefly written in English. So well has she recreated her characters and reproduced the feeling—for the most part

—of the times in which her persons moved, that in reading her books one is scarcely conscious of moving out of the present; and, conversely, in passing from the *Hellemica* of Xenophon to one of her best stories, *Cloud Cuckoo Land*, the reader moves almost unwittingly from a work that was written 2300 years ago to a work first published in 1925. Her characters are not ancient Greeks and Romans decked out in modern dress; they are themselves in their own surroundings, at Rome, in Gaul, in Asia Minor, at Athens, busied with their own thoughts, active in their own pursuits, described for us deftly, artistically, with an amount of sympathy and feeling necessary to make them real, living fellow-beings. We are made to see, as in a picture or photograph, the contemporaries of Julius Caesar, of St. Paul, of Xenophon himself, wrapping themselves up or being enwrapped in the tangles of life's problems, discussing their difficulties with each other, sometimes escaping from the tangle, as in *Cloud Cuckoo Land*, elsewhere being destroyed by it, as in *The Conquered*.

It is this extraordinarily vivid descriptive power which marks out these novels as distinct from most other English stories about the ancient world. There is in them a keen appreciation of the classical world; but what impresses one most about the books is the apparent nearness of the writer to the characters she writes about. This can only come from a lively imagination and a patient and painstaking effort to visualize in thought and feeling the minds and hearts of the men and women of Greece and Rome. And her success in producing the effect of reality, in an easy, flowing, conversational style, is an indication of the extent to which the writer has lived over again the mental and spiritual experiences of classical folk.

Her books have been written since 1923. In that year appeared *The Conquered*—a touching romance of the Gaul of Caesar's conquests. The events of the story occur between the Autumn of 58 B.C. and the Summer of 46 B.C. In 1924 was published *When the Bough Breaks and Other Stories*. The longest of these stories gave the book its name and has to do with life at Rome in the Goth days of the early fifth century; another of this series is about Vercingetorix, the magnificent chieftain of Gaul, in his strength fighting against Caesar, in his weakness repining in the Tullianum, led in disgrace through Rome's streets in Caesar's wake, only to be strangled and cast to the Tiber god after six weary years of imprisonment. Another story in this book, "The Triumph of Faith," is a pretty reconstruction of scenes from the lives of the persons mentioned in the Epistle of Paul to Philemon. Here Mrs. Mitchison makes live before us the imagined household of Paul's Greek friend at Colossae, and some of the neighbours of Philemon.

Cloud Cuckoo Land appeared in 1925, a social novel of the end of the fifth century B.C., with scenes in an imagined Aegean Island (Poiëssa), at Athens, Sparta,

Ephesus, etc. A great part of the story takes place at Athens and Sparta and presents an intimate story of social conditions at the end of the Peloponnesian War. Running through the story is a love theme, which follows Moiro, the Ionian maid, and her Ionian lover with Spartan leanings, Alxenor, from their island home in the Aegean to Athens, thence, after the Athenian defeat, to Sparta, where Moiro dies. The story ends in Asia Minor, where Alxenor joins the expedition of Cyrus, along with the Greek contingent going up-country against the king of Persia.

In 1928 was published *Black Sparta*, a book of poems and short stories, all of the Greek world, dating from 500 B.C. to the time of Plutarch (first century A.D.). Mrs. Mitchison is more successful in prose than in verse. There is a persistent stiffness in her verse which mars it; though often the thought is original and charming. Among the stories in *Black Sparta* is a cruel tale, well told, of the Crypteia, the summary secret means by which Sparta rid herself of dangerous persons, or of those whose presence was not desired by the authorities.

The scenes in *Barbarian Stories*, published in 1929, range in time from pre-history in Dorset, England, during the Early Bronze Age to post-history in Wales, 1935 A.D.; from the story of a property quarrel between two neighbours, farmers, who bore the names of Three-Red and Ash-in-the-Air, respectively (they quarrelled fatally over their tiny fields of grain crops), to an equally imaginary tale of modern English society, projected six years into the future, when, under terms of an Act of Parliament for the relief of economic distress, one capitalist is chosen by lot each year at a public banquet to be sacrificed by death in some form, "because of the growing conviction in everyone's minds that the rich had really too good a time of it, too much protection, a too slow death-rate"—a truly barbarian story! One sees in these two stories the clash of property interests in the unorganized primitive society as in the highly-developed social and economic life of modern England. As in her other book, most of the "Barbarian Stories" are of the classical world—Italy, France, Britain. One, named "Niempsoor Kar," is of the Near East—Egypt or Mesopotamia or Caucasus—, a thrilling mystery story of love and hate and revenge; one is of Russia in the early eleventh century, one of Constantinople in the mid-eleventh century.

In 1930 was published *The Hostages: Stories for Boys and Girls*, some of which is reprinted, more or less the same, from *When the Bough Breaks*, *Black Sparta*, and *Barbarian Stories*. This book is named after the title of an imaginative tale of Etruria or Latium or Umbria of about 300 B.C., centred in Mireto, one of a league of cities against Rome. The author tells us in her introduction that this is the first story she ever wrote. In time the stories range over sixteen centuries and of them the author writes that they are meant as "a kind of

continuous chain of vision between the fifth century B.C. and the eleventh century A.D."

In 1931 two more books appeared, *The Price of Freedom*, a play in three acts, and a massive novel, *The Corn King and the Spring Queen*. The former was written in conjunction with a friend of the author's, Mr. Lewis Gielgud. As a play it cannot be said, I believe, to be a great success for stage purposes, but it makes interesting enough reading. The scene is in Emmaus, near Jerusalem, in Palestine. The time is 71 A.D., just after the destruction of the Jewish capital by the Romans under Titus. The characters include the Roman governor of the camp at Emmaus and the members of his household, namely, a number of Jewish Christians, several non-Christian Jews, and Philotas, a Greek slave, a Stoic in his thinking, around whom, chiefly, the story is written.

The Corn King and the Spring Queen won a prize in 1931 offered for the best book of the year written by a woman. It has proved, I believe, the most widely read of Mrs. Mitchison's books. It is a story of events which took place between the years 228 and 187 B.C. It is based on Plutarch, but the main characters are invented by the author. The background of the story is an imaginary land called Marob, on the shores of the Black Sea, a strip of habitable country surrounded by impassable marshes. The people of Marob are superstitious, believers in witchcraft, and practise all kinds of mystic rites, chief of which are the Corn Play at harvest time and Plowing Eve in the Spring. The Corn King, the chief, Tarrik, and his wife, Erif Der, the Spring Queen, who also has magical powers, are the principal performers in these rites. A Greek philosopher, Sphaeros by name, is shipwrecked on the coast of Marob; while waiting for a ship to take him to Greece, he tells Tarrik stories of Sparta and of the Spartan King, Cleomenes. At that time Cleomenes is planning a revolution to bring back what Sphaeros called the Good Life, and justice for the poor, and Tarrik determines to go to Sparta to help in the fight. The scene now shifts to Sparta, and the story follows through the fortunes of King Cleomenes, first in his struggles with the Achaean League in Greece, then in his intrigues with Egypt, and finally in his imprisonment and death at the hands of Ptolemy IV in Alexandria.

The latest of her classical novels, published in 1933, is *The Delicate Fire*, a collection of stories of Greece and Rome, named for the leading story, which gives the experiences of the slavery and exile of the free citizens

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of Mantinea after the city was taken by the Achaean League under Aratus, their general, in the latter half of the third century B.C. Aglaos and Kleta, in another of the stories, called "The Wife of Aglaos," represent the triumph of Stoicism in a difficult world.

Mrs. Mitchison's writings are historical novels, not satirical in tone, not painting things into a merely imaginative, distorted picture, not subjective—what the writer thought they ought to have been—, not futuristic nor modernistic in their form; but factual stories, told with all the realism of life as it was, or as a quick intellect, informed by imagination and historical fact, is able to build again the broken and scattered fabrics of a life that has passed from the earth. She has read the histories and has her view of history and of historians. She has her favourite historians, and, among the historians of all time, one stands out above the others in her mind for his clearness of vision, his broadmindedness and his timelessness—Thucydides, the Greek historian who wrote the history of the conflict in which he himself took part between Athens and Sparta at the end of the 5th Century B.C.

Of her own method in dealing with the facts of history she writes, in the Preface to *The Hostages*:

I like history, I like watching it. It is like a bunch of grapes swinging round in the sun, and sometimes the light catches one grape and sometimes another. All I have done is to try and catch the light where it struck some special place and hold it there and hope not to rub too much of the bloom off the grape. In a way that is all that really good historians do; only they catch more of the grapes and see them clearer. But no one can do much more. Flecker once wrote:

Since man's endeavor flows as a river
how shall it turn to the hills again?
Burst again all rosy with morning
from snow-starred mountains of first renown;
Who today shall hear the Achaeans
shout from the trench of the Trojans slain,
Who rebuild in music or memory
Sparta's tower or Athena's town?

The grape that we can hold and taste is the present, and well may we do it! but the odd thing is that though we can get hold of it all, real and solid, yet we can never stand back and see it plain.

These qualities of reality and clearness Mrs. Mitchison does achieve to a very remarkable degree in her pictures of the past. She does so, I think, because she sees the present so clearly and succeeds in transferring that clarity and insight to past events and characters.

This real quality of her work, which makes the reader feel that he is moving among actual people and reading of incidents which belong to history, is very well described by Sir Ernest Barker, who writes a Preface to her first published work, *The Conqueror*:

There are probably inaccuracies in this story which its writer consciously admitted into it, and would cheerfully admit to the critic. For myself, I had not the time (even if I had possessed the knowledge) to notice any as I read

the manuscript. I let the swing of the story sweep me forward, I let the characters impress themselves on me as realities: I let the sketch of the Gauls (*sub specie*, as it were, *aeternitatis*) stamp itself on my mind as perennially true. I hope that the reader will let himself go as I did, and will enjoy, as I did, this freehand sketch of a great passage of events which once was, and, in its essentials, still is. For "past history, if it is really history, is also contemporary." And to me this story is "really history."

It is interesting to notice how the writer's confidence in her powers of historical interpretation grew as she worked in her chosen medium. In her first published writing of Gaul in the time of Julius Caesar, perhaps out of a very natural feeling of diffidence in making a new venture in a rather strange region, she asked Professor Barker, an eminent authority on the classical world, to introduce her book to her readers. In her second published work, *When the Bough Breaks*, which has no Preface, she writes a long "Note on Books and One's Funny Idea of Ancient History," in which she tells her readers something about her own classical interests and the sources of her information. "Unfortunately," she writes, "I only just know the Greek alphabet and my Latin never got beyond the standard of Higher Locals (pass); but, like the ass, I know my master's crib," and she goes on to mention Latin works in translation and other books she has used as sources.

Seven years later in 1931, in her Foreword to *The Corn King and the Spring Queen*, she writes:

The things in this book happened between the years 228 B.C. and 187 B.C. Some of the things really happened, and some of the oddest things are said to have happened by Plutarch and others who call themselves historians. The place called Marob is not historically real, but people on the shores of the Black Sea, and thereabouts, made very beautiful things, of the kind which Berris Der made. For the rest I have tried to deduce a place, from a good deal of evidence of actual ideas and happenings in all sorts of other times and places. As between Marob and Sparta or Alexandria, it is very doubtful whether, at a distance of more than two thousand years, one can ever get near to the minds, or even to the detail of the actions, of the people one is writing about, although they are in a way nearer to one than one's living friends; it is scarcely possible that Kleomenes of Sparta was really like the Kleomenes I have made, though I doubt whether, in the present state of knowledge, any one else's idea is inherently more probable—it is all a game of hide-and-seek in the dark and if, in the game, one touches a hand or face, it is all chance; so Marob is just as likely, or as unlikely, as the rest of the world.

And although, at the end of this book, there is the usual Note on Sources, the spirit of this Foreword indicates that the author now has full confidence in her own handiwork and has shaken off completely any feeling of dependence such as may be deduced from the references I have quoted from her earlier works.

One of the notable characteristics about a great many of the persons of Mrs. Mitchison's stories is their highly developed sense perceptions: the sense of taste and smell

and sight and touch and hearing; their feelings of hunger and satisfaction; bodily joy and pain. And this is no mere coincidence but corresponds, of course, to the historical fact that the earlier a people are in the experience and history of the race, and the nearer they are to nature, the more do they live by the senses, the more directly do they depend upon them for their very existence. That Mrs. Mitchison is quite conscious of this fact, i.e., of the dependence of early man upon his senses and the importance of sense perception therefore in his life, may be illustrated from one of her poems, the first piece in *Black Sparta*, entitled "The Child Jason is brought to Chiron." The poem describes the education of Jason by the Centaur, Chiron, who is also known as the tutor of Achilles and Asclepius. His studies were to be directed mainly to quickening the child's senses; the Centaur speaks:

With a sight I shall make keener
Than the eagle's on the wind leaning,
You shall see . . .
Miles off the young heroes, your friends, coming from
the hunting.

He would be trained in accurate observation of Nature,
to recognize

The winter shapes of the oaks by chill winds stunted;

his ears would be sharpened to the keenness of a deer's,
to hear even "the lifting slim feet of the marsh birds";
so of taste and touch and smell. Thus, gradually, the
child's spirit would be awakened to the spiritual things
in the world about him, until,

"You shall see some day, my dreamer,
A sight real not seeming,
Phoebus Apollon and the lyre at his breast that gleams there.

"You shall touch, not in pride nor folly,
But with bowed head, heart unsolaced,
The hair of the Muses and the still hands of Apollo."

So the Centaur, secretly smiling,
Took the boy Jason, amazed and silent,
For all days of his childhood.

Mrs. Mitchison's stories present an endless variety of characters, places and incidents, all the colours and scenes that made up the complete and variegated picture of the Mediterranean world in classical times: kings, queens, Druid priests, chieftains, captains, farmers, sailors, philosophers, thieves, witches, harlots; worshippers of Zeus, the sun, Christ, Mithras, Isis, Serapis, of strange unnamed gods; Scythians, Greeks, Britons, Macedonians, Cappadocians, Jews, Syrians, Germans; battles on land and sea, marriages, births, deaths, all the tragedy of suffering, mental and physical; buying and selling, murders, beating and torturing of slaves, intimate and kindly domestic scenes; love and hate, kindness and cruelty, luxury and thrift and extreme poverty, primitive lust and refined self-indulgence; political and social injustice, political and social reforms, extremes of selfishness and of devoted self-

sacrifice; political institutions, religious rites, habits of life and dress, public and private interests and activities—all are described with rich detail and, where possible, with a careful attention to historical fact.

Also, the author has kept her stories on the highroad of life; she has not searched out the low ground, of which there were large tracts in the world she describes—and of which there is abundant evidence, especially in certain sections of Roman literature. Yet she has not withheld from her books the grim facts of life in the Graeco-Roman world. As a setting in time for most of her stories she has chosen great moments in history—the death-struggle of Athens and Sparta, the death-struggle of Sparta and Macedonia, the death-struggle of Gaul and Rome. With these tragic events as a background she fills in, on a large canvas, the intimate details of characters and incidents and places that go to make up the complex pattern of human life.

HARRY T. LOGAN

UNIVERSITY OF BRITISH COLUMBIA

METAMORPHOSES AT LAKE CANANDAIGUA*

Dux pius Indorum procerum stipante caterva
sole sub occiduo patriis spatiatur in arvis.

It comes huic natus. "Cur mons," ait, "ille draconi,
O pater, est similis?" Montis simul indicat alti
5 longius extenuat dorsum. Dux versus ad illum,
"Fabula, nate, mea est mirabilis," inquit, "at olim
iste draco in terris vixit, quo tempore nostri
haec iuga maiores primum elegere lacumque,
qui Locus Electus lingua iam dicitur Inda.

- 10 Tunc atavus noster, dux primus, scepra tenebat.
Huic facie praestans virgo formaeque decore
nata fuit, divae similis, quae Flora vocata est.
Multi illam cupiere proci, sed noluit ulli
nubere Flora viro; dumque incommitata vagatur
15 per iuga, cuncta fovet quae sunt animalia silvis,
inque vicem Floram penitus genus omne ferarum
diligat atque avium lactumque agnoscit amicam.
Virginis et digitos ultro vult lambere cervus,
impavidique umero pici considerare certant,
20 dum lepus aut vulpes sequitur; sed diligit illam
praecipue castor, qui scit cohibere fluenta.

* [Note: Readers will recall Mr. Richards' *elegiacs*, in *CW* 43 (1949/50) 171-172 (translation, *ibid.* 202-203); his article on the practice of Latin verse composition, in *CW* 44 (1950/51) 81-85; and his verse tribute to the late E. K. Rand, *ibid.* 152.—"In line 9," Professor Richards notes, "*Locus Electus*, 'the Chosen Spot,' is a translation of the Indian name Canandaigua. This identifies the *Indi* in line 1 as the Seneca Indians, one of the Nations of the Iroquois. The last chief of the Senecas at Nundawao (now known as Naples, New York) was Kanisique, who died at the end of the eighteenth century."]]

- Nam struit arboribus molem cito dente resectis,
in nemore ut stagnum faciat, ramisque latebras
aedificat media procul ingeniosus in unda.
- 25 Ecce draco immanis, spirans e naribus ignem,
paene simul Floram vidit visamque cupivit.
'O formosa, mane, ne territa fugeris,' inquit.
'Quamvis horribilis visu, sum mente benignus,
nec semper deformis eram; me principe natum,
- 30 impatiens irae quod non mihi cara fuisset,
carminibus magicis mutavit barbara Nais.
Me fugiunt omnes, quamvis sim dignus amari,
exercentque odiis vana formidine moti.
O miserere mei, noli me spernere, virgo.'
- 35 Dixerat. At serpens nimis est inamabilis omnis.
Illa fugit, sequitur monstrum, silvasque per omnes,
per mediam vallem, super alta cacumina currunt.
Sed quacumque volat, propius videt illa draconem
instantem, et collum mox calfacit igneus illi
- 40 spiritus. At stagnum cum iam vidisset amicum,
'O fer opem, fer, castor, opem,' clamavit anhelans,
protinus et vitreis audax se mersit in undis.
Sed Deus aetherius, casum miseratus iniquum,
quod genus humanum non possit vivere mersum,
- 45 'Te iubeo,' dixit, 'cui sint animalia cordi,
mutari, virgo,' castorque haec facta paludem
verrebat cauda; pellis quoque membra tegebat.
Dum spe deiectus recubat moribundus in herba
ipse draco, aspiciens Deus hunc, 'Qui criminis expers
- 50 spe potitur numquam,' dixit, 'maestissimus exstat,'
vertit et in montem, qui semper despicit imam
in vallem, gelidis ubi Flora evanuit undis.
At procul in saxis habitant memoresque draconis
serpentes, hodie squamosa volumina torquent.
- 55 Hoc quod amat nemo genus est miserabile fato,
sed crotalum quatit in cauda, quo praemonet omnes
letiferas vitent fauces fugiantque venenum."
Desierat princeps. Dum prima crepuscula montem
celabant tenebris, proceres natusque parumper
- 60 mirati veterum crudelia fata tacebant.

J. F. C. RICHARDS

COLUMBIA UNIVERSITY

LATIN AMONG THE ADMINISTRATORS

A new pamphlet, giving the opinions of seven dozen college administrators on Latin, is not, for better or worse, a full survey of national opinion on the subject, or a guarantee that colleges will proceed to official action, or a means of forcing schools to do so. The letters, though many are thoughtful, objective, and wise, are only print, and print has limitations.

For what they are, however, the new collection of letters seems to the teachers of Classics in New England,

who produced it, to offer certain possibilities. The sheer number of letters may produce an effect, and the cover, foreword, and table of contents are designed to impress the most hasty reader with the fact that eighty-four high-placed persons have been willing to write about Latin. A colored slip inserted in each copy lists eight letters which can be read as a sample. The authority behind all the letters is so weighty that it is hard to see how they can be disregarded except by plain refusal to think about them. Certainly there has been no more powerful endorsement of Latin in this generation.

The problems of production have been solved. Funds for a printing of 6,000 copies, for a fourth printing of the older "Professors' Pamphlet," as well as money for extensive distribution, have been secured. Expert help in publicity is available and is being utilized; also mailing lists of teachers in half the states or more; and clerical labor.

The problems of distribution are hardly solved at all, and help is needed in getting the pamphlets, or one of them, into the hands of educational administrators in the schools. Mailing is less effective than personal delivery. Above all we need to learn whether the material is effective—or if not, then what *other* material does the trick—with superintendents, principals, councillors, trustees, parents, and (not least) students. Any teacher willing to try anything in this line, and to report it to us, will help us to formulate policy.

The Pamphlets are as follows:

1. The "Presidents' Pamphlet" (25¢ a copy; for five or more, 20¢): *Why Study Latin in School? Answers of Eighty-four College Presidents, Deans, Executives.*
2. The "Professors' Pamphlet" (10¢ a copy): *Why Study Latin in School? Answers of College Teachers* (arranged by subject).

Both of these may be obtained from: Dr. W. H. Marnell, Boston Teachers College, 625 Huntington Ave., Boston 15, Mass.; or, The Service Bureau, American Classical League, Miami University, Oxford, Ohio.

Quite apart from the needs of our profession, one may note that the "Presidents' Pamphlet" is an amusing and significant document for the history of American culture, in that it is a slice of important opinion on one specific subject. There is an impressive body of agreement, almost monotonous in its repetition, which is nevertheless heartening: *some* values of Latin are widely appreciated. There is also a refreshing variety, with all sorts of views in the midst of the good old arguments. The country may be proud that its colleges still produce diversities and curiosities, as well as solid good sense.

STERLING DOW

HARVARD UNIVERSITY

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES
FORTY-SIXTH ANNUAL MEETING

Held jointly with the annual meeting of the

PHILADELPHIA CLASSICAL SOCIETY

FRIDAY AND SATURDAY, APRIL 17 AND 18, 1953

at

HOTEL BENJAMIN FRANKLIN
PHILADELPHIA, PENNSYLVANIA

THE PROGRAM IN OUTLINE

The program sessions at which papers will be presented and discussions carried on will be held at 2:00 P.M. on Friday, April 17, and at 9:00 A.M. and at 2:30 P.M. on Saturday, April 18. The annual dinner meeting will be held on Friday evening at the Benjamin Franklin Hotel, and the annual business meeting at 2:00 P.M. on Saturday. Both the business meeting and the program session following will be held in the Museum of the University of Pennsylvania, where, through the courtesy of Dean Lloyd W. Daly of the College, our members will have an opportunity to see the new acquisitions of the Museum, and where the program will be followed by a tea tendered to our membership by the University. All persons interested in the Classics will be cordially welcome at the program sessions and at the dinner meeting. The complete program will be published in an early issue of THE CLASSICAL WEEKLY.

GENERAL INFORMATION

Transportation. The Benjamin Franklin Hotel is located on Chestnut at Ninth Street, Philadelphia. It is easily accessible to the Pennsylvania, Baltimore and Ohio, and Reading Railroads and to bus and the airport. Those using the Pennsylvania should get off at 30th Street Station, those using the Baltimore and Ohio at the 24th Street Station, and for the Reading at the terminal at Twelfth and Market Streets. Directions for reaching the University will be given at the morning session on Saturday.

Hotel Accommodations. The Hotel Benjamin Franklin will be the convention headquarters. All rooms are with bath and the rates per diem are as follows: Single: \$6.00—\$9.00; Double (with double bed): \$9.00—\$12.00; Double (with twin beds): \$13.00—\$15.00; Combination (two rooms with connecting bath): \$20.00; Suite: \$20.00. Reservations should be made directly with the Room Clerk at the Benjamin Franklin. Be sure to state you are attending the C. A. A. S. convention. Naturally the best selection can be had by making early application. Reservations are held until 6:00 P.M. of the day of arrival unless other arrangements are made.

Miss Marjorie E. King, 231 East Mount Pleasant Street, Philadelphia 19, and Miss Elizabeth White, 5 Chestnut Avenue, Narberth, are in charge of arrangements for the dinner on Friday evening. Those planning to attend the dinner should notify Miss King not later than *Friday, April 10*, and should send at the same time: (1) full name and address; (2) check for \$5.00 which covers cost of dinner and all gratuities; and (3) statement as to whether fish or meat is desired.

REVIEWS

Cults, Myths, Oracles and Politics in Ancient Greece.

By MARTIN P. NILSSON. ("Skrifter Utgivna av Svenska Institutet i Athen," Series in 8°, Vol. I.) Lund: Gleerup, 1951. Pp. 179. Sw. Crs. 20.

It was a happy idea of Professor Nilsson's to write a comprehensive survey of the interrelation of Greek mythology and cults and the social and political life of the Greeks. The learned author admits that much of his material is already well-known to classical scholars; however, as the facts have never been collected before, this small book will be of service not only to the general reader but also to anthropologists who unjustly lay blame at the classicists' door, making such exaggerated charges as that "they do not give heed to the use of myths as ritual texts or to their social importance." But, as Nilsson points out (pp. 11-12), "myths were not used as ritual texts in Greece. The artistic vein of the Greeks seized the myths and reshaped them freely. This is the distinctive feature of Greek mythology as opposed to the myths of primitive peoples." As for the latter charge, Nilsson himself has often discussed the rôle played by myths in Greek social and political life.

The five chapters of the book are a lucid elaboration of Burckhardt's famous dictum, that myth was the ideal foundation of the whole existence of the Greeks. Chapter I, subdivided into "Synoecism"; "The Expansion of Athens"; and "Cults and Foreign Politics," shows the great importance of cults in Greek political life. But to understand these topics rightly, says Nilsson, we must comprehend the exact meaning of the *true* collective religion with its "self-evident consistency and persistency and . . . social relations" (p. 18). The importance of myths for political propaganda is developed in Chapter II, subdivided into "Athenian Myths" and "Ancestors and Eponyms."

Instances are adduced to illustrate the Athenian use of myths to justify possession of conquered territories, or for making propaganda for further expansion. The subdivisions of Chapter III, "The Greek City-State" and "Foreign Peoples and Kings," expound more fully the use of myths and genealogies for political propaganda. The tragedians, as well as composers of state funeral speeches for war victims, especially made use of myths to arouse patriotic sentiments in their audiences. Myths were also employed in debates on foreign affairs and in pamphlets distributed as political propaganda. They were an important factor in Greek political relations with foreign peoples. Chapter IV shows that, even in the Late Age, when they had been conquered, the Greek cities based territorial claims on myths. A pertinent discussion of *asyla* and *asylia* is included. In the concluding chapter, Nilsson shows why oracles were more

prominent than myths in Athenian political combats of the fifth century. Anonymous oracles, more adaptable to propaganda than the Delphic oracles, are treated at some length. "To understand the ways of political propaganda in democratic Athens we ought not to forget the anonymous oracles. Who coined them we do not know. New oracles may have been composed, just as new myths were invented for political ends" (p. 140).

The two highly technical Appendices (on the Ionian phylae and on the phratries) "have some importance as throwing light upon the interplay of religion and social life."

Since no mythological textbook yet written contains the material here discussed, the present book should be of great use to teachers of mythology in assisting their students to understand clearly the mythology and the historical side of the Greeks. As is to be expected from Nilsson, it is written with his usual careful, scholarly approach and restraint. There are some printer's errors and some inconsistencies in spelling throughout the text, e.g., "Isaeus" on one page but "Isaios" on another. Since the book is written in a language not the author's own, it needed a careful editor to correct stylistic errors and faulty idioms. In the preface, Nilsson expresses his gratitude to Professor H. J. Rose, "who, with self-sacrificing kindness, has gone through my manuscript, correcting my English style, and read the first proofs." Surely, if the editor had performed his task with care, he could not have overlooked such mistakes as the following: "... colonists shall send an oxen..." (p. 44); "... proceeding backwards to myths of an earlier age..." (p. 49); "... after his arrival to Megara..." (p. 57 *et passim*); "... who have taken refuge to the altar..." (p. 83 *et passim*); "As a such, he was able to get two votes..." (p. 101); "he projects his programme back into the mythical age" (p. 102); and "the sacredness of a temple or a city was the reason because of which..." (p. 120).

Professor Nilsson deserved better treatment than that.

FRANCIS D. LAZENBY

UNIVERSITY OF ILLINOIS

Hesiodi Scutum. Introduzione, Testo Critico e Commento con Traduzione e Indici. By CARLO FERDINANDO RUSSO. ("Biblioteca di Studi Superiori," Filologia greca, Vol. IX.) Florence: La Nuova Italia, 1950. Pp. 224. L. 1300.

The "Shield of Heracles" was believed by Stesichorus and Apollonius Rhodius to be the work of Hesiod. Aristophanes of Byzantium questioned the authorship and believed that it was the work of an unknown rhapsode composed in imitation of the Homeric description of the shield of Achilles. Modern critics agree with Aristophanes, and Mazon has declared that the poem is one of the most mediocre works that the ancients have left us.

It begins with a fifty-six line passage lifted from the Hesiodic *Catalogue of Women* describing Alcmena and telling of the birth of Heracles, the story familiar from Plautus' *Amphitruo*. This is followed by an epic narrative of Heracles' encounter with and slaying of Cynus. Almost half of the narrative is devoted to a description of Heracles' shield.

Russo has attempted here, not to rehabilitate this poem, but to arrive at a better understanding of it. He argues, principally from affinity to works of art (e.g. the François vase) and from Stesichorus' familiarity with the poem, that it belongs to the early years of the sixth century. After an analysis of the symbolism, the taste for the macabre and other mannerisms of the poem, which he finds reminiscent of the *Doloneia*, Russo concludes that it is the work of a rhapsode who tries to escape from Homeric formulae and typology and achieve a new poetic style of which symbolism and psychologically significant imagery are outstanding features.

For the text three of Rzach's manuscripts (GHI) have been eliminated. *Mutinensis* a T9,14 is collated and used for the first time. The text differs little from that of Rzach. In 199 *chryseîên* is unmetrical. The commentary is copious and generally useful, but not always reliable. See, e.g., the statements: (207) that *amainaketos* might be explained as from *a-mai-maketos* "lunghis-simo"; (208) that *kykloterês* means "semicircular"; (218) that *estêrikto* appears elsewhere only in *Il.* 16.111; and (231) that *marptô* is related to Latin *rapio*. The bibliography contains works as recent as Leumann's *Homericische Wörter* (1950) and the second volume of Schwyzler's *Griechische Grammatik* (1950), but they obviously came to hand too late to be used for more than occasional additional references.

The prose translation is adequate. I would suggest, however, that the description of Heracles' arrows as *thanatoio lathiphthongoio dotêres*, probably the poet's most successful phrase, does not mean "ministri di morte che fa della parola dimentichi," but rather "bringers of silent death."

LLOYD W. DALY

UNIVERSITY OF PENNSYLVANIA

Introduction to Greek Prose Composition. By A. SIDGWICK. New Edition, with enlarged Vocabulary, by J. F. MOUNTFORD. New York: Longmans, Green and Co., 1951. Pp. xv, 294. \$2.50.

It is gratifying that the publishers have seen fit to reissue this veteran textbook. Those who have known it before will be glad to have it again available, and to those who are not familiar with it, it deserves to be heartily recommended. It is, in the reviewer's opinion, the best book of its kind.

The new edition is not merely a reprint, and it may be said without qualification that Dr. Mountford's revision

has resulted in a better and more usable book. The Vocabulary has been nearly doubled, correcting what was certainly the worse feature of the old book, for Sidgwick pursued too zealously his aim of sharpening the student's ingenuity by making him find synonyms for words not given. Elsewhere revision is much slighter. The Notes on Idiom, the most characteristic part of Sidgwick's work and the best part of the book, are virtually unchanged. The Exercises are the same, with a few changes and additions in the accompanying hints on vocabulary and construction. In the Lists (pronouns, particles, prepositions, etc.), some amplification would have been useful, especially of the sketchy List of Particles, where Denniston's *Greek Particles* could have facilitated revision; but it was the reviser's deliberate policy to refrain from substantially altering Sidgwick's work except in the Vocabulary. In the Notes on Construction, there are some differences in presentation; thus in the discussion of the nominative and infinitive in indirect discourse, Sidgwick's dubious terminology, "infinitive attraction," has been wisely dropped. Throughout, passages from the authors, which Sidgwick often gave simply as "Thuc.," "Plato," "Dem.," and the like, are now nearly all located by chapter, etc.

Inevitably, there are some mistakes in breathing, accent, and form, several of them copied from the old edition. It may be useful to list here some of the slips that might be troublesome to learners using the book. Wrong accent: *oudenos* (p. 187), *tynchanon* (p. 255), *deomai* (p. 243), *kteomai* (p. 258), *politoumai* (p. 274). On p. 193, the nonexistent form *allêloi* is given. On p. 234 (Index of Moods), at V., after Opt., read H(istoric) for P(rietary). On p. 12, Note 3, *historic* would be more accurate than *past*. In the Vocabulary, some verbs that normally govern the dative have not been so designated: *douleûô* (listed under "slave"), *chraomai* ("consult an oracle"), *amynô* ("protect"), and (genitive) *geuomai* ("taste").

A book that has been in use since 1876 scarcely calls for any extensive critique at this date, but a few remarks on its qualities may not be amiss. It is not a beginner's book; but for the student who knows the rudiments of Attic grammar and has written some Greek sentences, it is an excellent aid to further progress. The two sections preceding the Exercises, the Notes on Constructions and the Notes on Idiom, contain a wealth of valuable suggestions; but they do not pretend to completeness, and there are some surprising omissions. For example, in an otherwise admirably complete presentation of negatives, no mention is made of the affirmative double negative (*ouleis ouk*), though the emphatic double negative is mentioned. An interesting and valuable feature of the book is its careful attention to Thucydidean idiom, which is usually neglected in composition books; yet a familiarity with it is an enormous help toward the discovery of Attic prose style. Perhaps it was his interest in Thucydidean usage that led Sidgwick to give

rather than the usual Attic *-tt-* throughout the Vocabulary. Dr. Mountford has done the same. It is a small point, but it seems to me that in a book of this kind it would be more suitable to give the Attic form. There appears to be little doubt that *-tt-* was normal Attic from an early period, *-ss-* in Thucydides an Ionicism (cf. E. Schwyzer, *Griechische Grammatik*, I [Munich 1939] 317-318).

GORDON M. KIRKWOOD

CORNELL UNIVERSITY

Aeschylus' Eumeniden. With an Introduction, Critical Notes, and Commentary. By P. GROENEBOOM. Groningen and Djakarta: Wolters, 1952. Pp. 245. 8.75 guilders.

The final product of Dr. Groeneboom's researches into the *Oresteia* is a work of prudent scholarship. The Introduction presents a sober analysis of the structure and content of the *Eumenides*, and supplies a general discussion of the Erinyes and the characterization of Orestes. The text is conservative, with extensive critical notes drawing attention to variant readings from Turnebus to Thomson.

The Commentary covers 151 pages and is particularly useful in connection with metrical and grammatical questions. Comments otherwise are rarely provocative. Scanty attention is devoted to historical and archaeological questions relative to the text. Dr. Groeneboom is highly sceptical about the practice of detecting historical and topical allusions in or between the lines of the text. In this regard he criticizes the ingenuity of Livingstone, Smertenko, Verrall, Wecklein and Wilamowitz. The bibliography concerning the Areopagus court is by no means comprehensive. Reference is made to the works of Dumortier, Mielke, and Stanford, but Earp's subsequent study of Aeschylus' poetic imagery is not mentioned. Dr. Groeneboom is alert, however, to the variety of Aeschylus' metaphors in the *Eumenides* and lists them in Index II.

The Dutch commentary will prove a serious barrier to most readers. Production, printing, and proof-reading are excellent.

ALEXANDER G. MCKAY

MT. ALLISON UNIVERSITY

Die Schule des Aristoteles: Texte und Kommentar.

Edited by FRITZ WEHRLI. Heft VI: Lykon und Ariston von Keos. Basel: Benno Schwabe & Co., 1952. Pp. 67. Sw. Frs. 11.

In the sixth part of *Die Schule des Aristoteles* Professor Wehrli follows the plan adopted in his earlier publications in this series: text of the author, bibliography, and commentary on the text. The fragments of Lykon, here collected for the first time, are so scanty

that such additions as there are to Laetius' account of the philosopher (viz. two unimportant inscriptions from Dittenberger's *Sylloge* and a few citations from Greek and Latin writers) merely confirm Laetius' picture of a wordly and shallow man whom Cicero described as *oratione locuples, rebus ipsis ieunior*. In his text of Ariston Wehrli follows Jensen and Knögel. Consequently he accepts (rightly in the reviewer's opinion) their ascription to Ariston of the passages (cols. 10-24) in the tenth book of Philodemus' *Peri Kakiôn* which make up the major part of the text.

The commentary on the text is judicious and thorough. Wehrli shows an admirable command of the literature on the subject. Scholars should be grateful for his attempt to lighten the darkness which (not unnaturally) enfolds these minor Peripatetics.

There is one missprint. For *Lylon* on p. 10, line 16, read *Lykon*, and replace the comma which follows with a bracket.

S. E. SMETHURST

QUEEN'S UNIVERSITY

A History of Latin Literature in Graphic Form. By

ANDREW OLIVER. Boston: Privately Printed, 1952. Pp. 45; 1 plate. \$1.60. (May be obtained from the author at 198 Aspinwall Avenue, Brookline 46, Mass.)

This little book is a sequel to the author's *History of Greek Literature in Graphic Form* and is planned on the same pattern. Each page is headed with a Latin writer's name, his birthplace and dates; and below are listed eight facts about him and his literary life. In general chronological order is maintained. Although there seems to be some improvement in the effect achieved in this Latin volume over the former Greek one (see *CW* 43 [1949/50] 158), by reason of the facts chosen, a considerable number of references to later literature, and even by the arrangement in statements instead of questions, yet the book is subject to the same criticism, that all the authors, great or minor, extant or fragmentary, are forced into the same physical space and hence disproportionately treated, so that a student would probably learn more, and more fairly, from individual accounts in a good classical dictionary.

ELLENOR SWALLOW

BARNARD COLLEGE, COLUMBIA UNIVERSITY

P. Ovidi Nasonis Amores. Testo, Introduzione, Traduzione e Note. By FRANCO MUNARI. ("Biblioteca di Studi Superiori," Filologia latina, Vol. XI.) Florence: La Nuova Italia, 1951. Pp. xxvii, 231. L. 1300.

This excellent edition of the *Amores*, remarkably free from typographical errors, contains the Latin text followed by an Italian prose translation, a less convenient

arrangement than having the Latin and the Italian on opposite pages. The two purposes of the edition as given in the preface are to provide a text based upon a wide acquaintance with the manuscript tradition and to collect passages from ancient, medieval, and modern writers which bear upon the *Amores* or document its history through the centuries. These two aims are successfully achieved.

The introduction, in Italian, discusses the chronology, the history in ancient and medieval times, and the various texts of the *Amores*. Abundant notes furnishing references and comments from sources of all periods show the editor's extensive knowledge of Ovidian literature and criticism. His acquaintance with the texts is indicated in the section comparing the three manuscripts from the ninth to eleventh centuries and discussing the derivation of later manuscripts, and again in the critical notes, in Latin, which supply the alternate readings for his excellent text. Other Latin notes accompanying the text list many parallel passages from ancient literature. The Introduction includes a list of manuscripts of Ovid's works, a table of sigla, and an adequate bibliography.

The Italian translation keeps close to Ovid's meaning with neither expurgation nor ambiguity. Numerous helpful notes (in Italian) furnish references and elucidate a variety of topics. The elementary nature of some of these notes is surprising in so scholarly a volume even though the publisher recommends it for college students. Any classical student able to make use of the critical apparatus would scarcely require such identifications as, among others, those of Helicon (p. 112), Maenad (p. 131), Triton (p. 163), and Perseus (p. 194), nor would he be unacquainted with many of the retold myths.

The book closes with an index of beginning phrases of the Latin poems (which inconsistently shows *Oceanum*, *immunes*, and *imposito* while in the text they appear as *oceanum* [1.13.1], *immunes* [2.14.1], and *imposito* [3.4.1]), an index of Latin names, complete as far as this reviewer has sampled it, and a table of contents.

HAZEL M. TOLIVER

UNIVERSITY OF KANSAS CITY

Livy: Books XLIII-XLV. Edited and translated by ALFRED C. SCHLESINGER. ("Loeb Classical Library," No. 396.) Cambridge, Mass.: Harvard University Press, 1951. Pp. vii, 425; 6 maps. \$3.00.

Perhaps the first desideratum in a Loeb volume is a faithful and adequate translation. This Professor Schlesinger has in general provided, successfully combining clear and natural English with close fidelity to the text, even in word order (cf., e.g., 43.21.1). Especially well done are the great speeches, such as those of Aemilius in 44.22, 34, and 38-39, and that of Servilius in 45.37-39; and one admires the apt rendition of technical expressions such as "serving as his personal aides" for *tegentibus latera* in 45.27.6. Relatively few are awkward renderings

like "the rejoicing as if for an established fact died away" (45.1.4). More serious and numerous are shifts in emphasis by omission of Latin words (ranging from particles like *et*, *etiam*, *quidem* to factual words like *trepidans* [44.10.1], *per circum* [45.1.7] and *liberum* in *stirpem liberum* [45.19.11]); insertion of words not in the Latin; inconsistencies in the rendering of a given word (e.g., *ingens* at 45.20.1 and 45.35.3, *modicus* 44.6.16 and 44.46.1, *binum milium aeris* 44.14.4 and 44.15.8, *fori publici* 45.1.7 and 45.1.8); and actual mistranslations (e.g., 43.1.1 *opugnavit* as "besieged," 44.10.8 *primo* as "for a time," 44.46.5 in *occidentem hibernum* as "to the south-west"). The general reader, however, can feel confident that he is reading what Livy wrote.

The text, too—of special interest as the first new presentation of these books since C. Giarratano's edition of 1933 (*Titi Livi Ab Urbe Condita, Libri XLI-XLV* [Rome 1933; *impressio altera* 1937])—is satisfactory. Usually in agreement with Giarratano, it often prefers the reading of V or agrees with emendations that Giarratano rejects.

The critical apparatus is full for a Loeb volume: "The attempt has been made to present all emendations subsequent to the *editio princeps*" (v). As a picture of V, and often of the emendations, it is completely untrustworthy, and that on two counts: (1) it is full of what I take to be misprints but which may be inaccuracies; (2) it is inconsistent in its reproduction of the appearance of the text in V. Only occasionally (though regularly in Book 43) are the words not separated, as is the case in V; hence spacing indicates sometimes the end of a line, sometimes that of a word; furthermore, sublinear dots and supralinear macra and tildas are quite sporadic (this may again be the result of poor proofreading). A careful check shows that Giarratano offers a far more reliable guide to the original text.

Of misprints in general there are more than one would expect. Note especially *causum* for *causam* (43.4.9), *cum* for *eum* (45.14.8), *its* for *ita* (45.32.10); *absumptum* placed after *scriptis* (45.40.1) instead of after *proximum* (45.40.2); p. 38, footnote exponent 9 placed with *C. Decimus* instead of with *C. Sulpicius*; p. 272, footnote exponent 2 placed after the first instead of the second *in*; p. 370, delete the first exponent 3. Punctuation also suffers from what are probably misprints.

Exegetical notes, maps, and the Index of Names are good; a few items are missing (*Marcolica* 45.4.1 and *Horreum* 45.26.4 from the Index; *Antigonea* from Map II) and there are some inconsistencies: *Talna* (43.8.2) vs. *Thalna* (Index and elsewhere); *Lebadia* (45.27.7 and Index) vs. *Lebadea* (Map IV); p. 234, fn. 2 on Emathia hardly fits the position on Map III. Maps II and III overlap to a certain extent; places on the congruent territory are frequently named on only one of the two, requiring a simultaneous consultation that is awkward.

This volume concludes the Loeb text of the historian. The final volume of the series, according to information received from the editor of the Library, "... will contain the most important of the fragments, the *periochae* . . . , two maps, and a very long index (or two indexes) to all the 14 volumes."

KONRAD GRIES

QUEENS COLLEGE, FLUSHING, NEW YORK

Stile e Ritmo in Tacito. By ARMANDO SALVATORE. Naples: Loffredo, 1950. Pp. xi, 239. L. 1200.

The mind and literary art of Tacitus is one of those perennial problems of classical study which offer a continuous challenge to curiosity without ever reaching the point where further study seems profitless. Tacitus' deficiencies as an historian have been well defined, as well as the points of view which justify his historical procedure in the light of his time. His language and style in their concrete forms have been thoroughly tabulated. But with reference to his later work, its tragic recital of events and its long gallery of portraits, there remains always a mysterious something—whether it be profound penetration or theatrical effect, philosophy or rhetoric—which baffles inquiry and leads to wide divergence of judgment. It is this last residuum of inquiry to which the author of this treatise invites attention.

In his preface he defines his purpose as an effort to pass beyond the stylistic researches made hitherto, and to approach the psychological motivation of observed details of style and rhythm. The claim is a large one and seems to overlook many valuable studies looking to the same end, to mention only Ramsay's able prefaces and the work of a group of French scholars from Boissier to Courbaud. He is not of course unfamiliar with their work, but I suspect his most immediate reaction is to the highly detailed studies and tabulations of several Scandinavian scholars, whose approach seems to him somewhat mechanical. His own procedure does not aim at generalizations based upon statistical material, but consists rather

in the analysis of particular examples, and the light they cast upon the author's feeling and purpose. The study of *variatio*—quick changes of the form of balanced expression as contrasted with the *concininitas* of classical style—bulks large in the whole inquiry, and yields significant results.

In somewhat similar way he follows through the rhythmical practice of Tacitus in progression from his earliest to his later work, a growing tendency away from the conventional towards the individual. His positive contribution here is to refute the prevailing assumption that the later works are consciously arhythmical, as rejecting an artifice outworn. The rhythm that he finds in its place is no regular, recurrent system. He finds rather deliberate impressive rhythmical phrases employed to reinforce passages of high emotional or moral significance. While such examples doubtless exist and may well be consciously employed, yet it is hazardous to reduce them to specific types, just as it is futile to find system or rule in the sonorous rhythms of the English Prayer Book or the King James Version.

The book is not one with a clear-cut thesis argued through to a specific conclusion. Its value lies in the study of examples illustrating stylistic habits peculiar to Tacitus. To follow them through in their setting should equip a patient student with a rewarding mastery of Tacitean style—the essential approach to an estimate of the character and purpose of the man himself.

C. W. MENDELL

NEW HAVEN, CONN.

Latin and the Romans, Book Two. By THORNTON JENKINS and ANTHONY PELZER WAGENER. New edition; Boston: Ginn and Company, 1952. Pp. xiv, 586. \$3.60.

A dozen or so years ago Messrs. Jenkins and Wagener pooled their experience, the one as a long-time teacher and textbook-maker, the other as a long-time teacher and trainer of teachers, to produce a two-book set of Latin

The New York Classical Club

FORUM MEETING—HUNTER COLLEGE

March 21, 1953
at 2:30 p.m.

Dr. Roy E. Mosher, Supervisor of Foreign Languages, State Education Department, Albany, N. Y.—"The Latin Syl-labus."

LUNCHEON MEETING—BARNARD COLLEGE

May 9, 1953
Luncheon at 1:10 p.m. Hewitt Hall.
Meeting at 2:30 p.m. Barnard Hall.

Professor Moses Hadas of Columbia University—"Ancient Romances, Sacred and Profane."

Guests are welcome at all meetings.

Information & reservations: Prof. S. Akielaszek, Fordham University, New York 58, N. Y.

textbooks for the schools. *Latin and the Romans, Book One*, was published in 1941 and *Book Two* in 1942. The outstanding feature in these two books was the organization of the teaching material into "units," each on a chosen theme and each consisting of from five to forty lessons.

The new editions of 1951 and 1952 follow the same plan and offer very much the same content. The Latin content of the new edition of *Book Two* differs from that of the earlier edition in a slight reduction of the amount of material in Unit V (based on Caesar's *Gallie War*) and the addition of a new Unit VI consisting of selections (a total of 464 lines) from Vergil's *Aeneid*. Furthermore, this new unit is divided into "parts" instead of into "lessons," each part consisting of a brief introduction, the Latin text, and copious footnotes on the text. There are also some English summaries of omitted portions of the Latin text.

The dominating subject matter of the present six units is fairly well indicated by their titles: "The Coming of the Trojan Ancestors of the Romans to Italy" (Lessons 1-20), "The Building of the Roman State" (Lessons 21-30), "Rome's Early Foreign Wars (Lessons 21-25), "Great Leaders of the Republic" (Lessons 26-30), "The Creation of a Roman Province" (Lessons 31-65), and "The Tragic Love and Death of Dido, Queens of Carthage" (Parts 1-6).

Each lesson in Units I-V usually contains an initial Latin reading selection with explanatory notes, grammar notes, "exercises" (including a lesson vocabulary), word studies, and background material. At the end of each lesson in Units II-V there is a supplementary story followed by notes and questions on the story. These supplementary stories are drawn from a wide variety of sources and they are often entirely unrelated to the subject matter of the lesson to which they are attached. For example, the story of the Argonauts constitutes the supplementary reading attached to Lessons 31-51, which deal with the events in the first two years of the *Gallie War*.

The format of the new edition is the same as that of the first edition, and, except for the substitution noted above and for some deletions and additions in the general vocabularies, most of the pages remain unchanged. The bright green cover happily distinguishes the new *Book Two* from its predecessor as well as from the old and the new *Book One*. The well chosen and attractively reproduced pictures, maps, and battle plans, 131 in all, are the same as those in the earlier edition except for the loss of fourteen pictures, which was occasioned by the deletion of the last five lessons of Unit V in the old edition. Only the frontispiece is in colors.

W. L. CARR

UNIVERSITY OF KENTUCKY

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NOTES AND NEWS

The Florida State University is offering several Graduate Assistantships and Fellowships in classical studies, with stipends ranging from \$540.00 to \$1500.00 and from \$325.00 to \$1125.00, respectively, for the year 1953-1954. Graduate Fellowships are also available in an inter-departmental program in the Literature of the Western Cultures, sponsored jointly by the Departments of Classics, English, and Modern Languages. Application should be made to Professor Francis R. Walton, Department of Classics, The Florida State University, Tallahassee, Fla.

The General Meeting of the British Classical Association will be held at the University of Leeds, April 8-10, 1953. Mr. Goodwin B. Beach, of Hartford, Conn., a Director of the American Philological Association, will serve as Chairman of one of the program sessions on the morning of April 9.

PERSONALIA

Rev. Dr. **Rudolph Arbesmann**, O.S.A., Chairman of the Department of Classics, Fordham University, has been appointed to a full professorship.

Dean **Harry L. Levy**, of Hunter College, Editor of THE CLASSICAL WEEKLY 1949-1952, has been appointed to a full professorship, effective January 1953.

BOOKS RECEIVED

GRANT, MICHAEL. *The Six Main Aes Coinages of Augustus*. Edinburgh: At the University Press, 1953. Pp. xix, 179; 20 plates. 25s. (Sole Agent: Oliver and Boyd, Tweeddale Court, Edinburgh, 1.)

HOUGH, JOHN N. *Scientific Terminology*. New York: Rinehart and Company, Inc., 1953. Pp. xv, 231. \$3.50.

IRVINE, A. L. (ed.). *Tacitus, Histories: Books I & II*. With an Introduction, Notes and Vocabulary. ("Methuen's Classical Texts.") London: Methuen, 1952. Pp. vi, 196. 8s. 6d.

LEE, A. G. (ed.). *P. Ovidi Nasonis Metamorphoseon Liber I*. ("Pitt Press Series.") Cambridge: At the University Press; New York: Cambridge University Press, 1953. Pp. viii, 162. \$1.50.

MESSENGER, RUTH ELLIS. *The Medieval Latin Hymn*. Washington, D. C.: Capital Press, 1953. Pp. x, 138. \$3.25.

ROBINSON, DAVID M. *A Hoard of Silver Coins from Carystus*. ("Numismatic Notes and Monographs," No. 124.) New York: American Numismatic Society, 1952. Pp. iv, 62; 6 plates. \$3.00.



Villa Vergiliana

these sites by outstanding Italian scholars—Professors Maiuri, Elia, Sestieri, etc., and every facility will be provided for transportation to these historic places.

Convenient modern living accommodations are provided at the Society's own Villa Vergiliana at ancient Cumae outside Naples; or in Naples itself when that is more advantageous. There are fine opportunities for private study at the sites, in the libraries, and in the Museum. Members of previous Summer Sessions have been enthusiastic about the special interest and inspirational value of this program. The coming summer's arrangements promise an even more memorable experience. As capacity of the school is limited, application should be made early.

The lecture series is arranged in a two-week cycle, to be repeated as needed from early July to late August. Those wishing a longer or shorter participation in the program can arrange it. Tuition and transportation to lecture sites cost about \$25 a week; room and meals amount to an additional \$3.50 a day. Members must make their own arrangements for travel to and from Naples.

Those who plan on attending this summer program should contact **Rev. Raymond V. Schoder, S.J., West Baden College, West Baden Springs, Indiana.**

VERGILIAN SUMMER SCHOOL IN ITALY

JULY AND AUGUST, 1953

The Vergilian Society of America, under the Presidency of Dr. George D. Hadzsits, again offers this summer its unique program of on-the-spot study of classical remains at Pompeii, Herculaneum, Cumae, Baiae, Capri, Paestum, and the great National Museum in Naples. Lectures will be conducted at